of lines underneath all their complexity. Without such a mathematical substratum no scenery becomes artistically pleasing. Perhaps this rule may be applied symbolically to human beings.

116.

READING ALOUD. — The ability to read aloud involves of necessity the ability to declaim. Everywhere we must apply pale tints, but we must determine the degree of pallor in close relation to the richly and deeply coloured background, that always hovers before our eyes and acts as our guide—in other words, in accordance with the way in which we should *declaim* the same passages. That is why we must be able to declaim.

117.

THE DRAMATIC SENSE.—He who has not the four subtler senses of art tries to understand everything with the fifth sense, which is the coarsest of all —the dramatic sense.

118.

HERDER.—Herder fails to be all that he made people think he was and himself wished to think he was. He was no great thinker or discoverer, no newly fertile soil with the unexhausted strength of a virgin forest But he possessed in the highest degree the power of scenting the future, he saw and picked the first-fruits of the seasons earlier than all others, and they then believed that he had made them grow. Between darkness and light, youth and age,